

Metraux—Ethnology of Easter Island

17

six to ten feet high" and attributes the disappearance of the tree to the ravages of cattle and sheep. In 1885 Thomson (215, p. 456) and Cooke (54, p. 705) saw "small clumps of *Edwardsia*, *Broussonetia* and *hibiscus*, but all were dead, having been stripped of their bark by the flocks of sheep, which roam at will over the island. None of these trees were over 10 feet high." The biggest trunk they saw measured 5 inches in diameter. Today the only *toro-miro* on the island is growing in the bottom of Rano-kaio, protected by rocks from voracious sheep. Its trunk is about 4 inches thick. It has been fully described by Skottsberg (206, vol. 2, pp. 73-74, 77) who considers it an endemic species.

HAU

Hau trees (*Triumfetta semitriloba*) were seen by early visitors to the island. The fibers of *hau* bark were twisted into string and rope, and its wood was used for producing fire. Now only a few *hau* grow in the interior of Rano-kaio.

MAKOI

The *makoi* (*Thespesia populnea*) is a rare tree on Easter Island. Neither Fuentes nor Skottsberg saw a single specimen. However the tree did grow there in the eighteenth century. G. Forster (84, vol. 1, p. 569) speaks of "some bushes of the *Hibiscus populneus* which is common also in the Society Islands where it is one of the numerous plants made use to dye yellow." G. Forster (83) reports *Hibiscus baccifera* which is considered identical with *Thespesia populnea*. The wood of one of the tablets in the Museum für Völkerkunde at Vienna (22869) has been analyzed as *Thespesia populnea* by Conrad and Guillaumin of the Muséum National d'histoire naturelle of Paris (131, p. 68).

This tree is frequently alluded to in legend and songs. It is considered one of the trees introduced by Hotu-matua and there is a song (p. 353) about "spinning tops" made of *makoi* fruits. Different objects were pointed out to me as being made of *makoi*. The only *makoi* trees that I saw were growing on the side of the high cliffs of Poike where they cannot be reached, though I was able to collect many dry fruits at the base of the cliffs. These were subsequently identified in Paris as the fruit of *Thespesia populnea*. In Tahiti and Mangaia, children make their tops of the fruit of the *Thespesia*.

MARIKURU

The exploring party sent by Captain Cook (53, vol. 1, p. 285) found at the southwest corner of the island "a small shrub whose wood was white and brittle, and in some measure, as also its leaves, resembling the ash." G. Forster (83, p. 178) identifies it as the *Sapindus saponaria*. The native name, *marikuru*, has been recorded by Cooke (54, p. 722) who describes it as a variety of the ash tree. According to Fuentes there were some trees of *Sapindus* near Tahai on the west coast and in Hotu-iti in 1911. The Bishop Museum herbarium has specimens of leaves and branches of *marikuru* collected recently in the interior of Rano-kaio and classified as *Sapindus saponaria*.

A white color substance was extracted from the rotten stumps or branches of the *marikuru*. Fuentes (85, p. 323) says that the fruits of the *Sapindus* were used for necklaces.

SANDALWOOD

Sandalwood, *nannau* (*Santalum*), is first referred to from Easter Island by G. Forster (84, vol. 1, p. 583) in discussing the wooden hand now in the British Museum: "The wood of which it was made was the rare perfumed wood of Tahitee, with the chips of which they communicate fragrance to their oils." Cooke (54, p. 722) translates the word *nannau* as "bastard sandalwood." The *nannau* figures among the trees that Hotu-matua introduced on the island. My informant gave "sandal" as the Spanish equivalent for the word *nannau* and remarked that the tree had entirely disappeared since the time of Salmon (between

137

773

301
386
314

Métraux—Ethnology of Easter Island

103

All traditions of the seclusion of children rest on an authentic custom, the memory of which has not been entirely lost. Both De Langle (130, vol. 1, p. 81) and members of Gonzalez' expedition (90, p. 40) mention having seen huts where children were apparently secluded, guarded by adults.

193
591
855

FEAST HOUSE

A large house (*hare nui*) was built before a feast (*koro*) where young people gathered to play and sing. They lived in more or less promiscuity, and tradition says that they had many opportunities to make love and to have sexual intercourse. Foundations were laid for many marriages during the feast, but as evidenced by numerous tales, the feast houses were not for the young people only but for all invited guests. Routledge was told that the young people who shared in the dances had to be "white" (*ritorito*) which in Easter Island is almost synonymous with "fine." Routledge (194, p. 235) writes: "In connection with some or all of the *kaunga* (dancing grounds) there was a house where the party remained indoors for a long time previous to the dances, in order 'to get their complexions,' a touch which shows that a white skin was admired." In traditional records of *koro* some confusion may have arisen between the seclusion before the feast and the actual *koro*.

345
836
527
826

INITIATION RITES

When the children between the ages of 13 and 15 years were submitted to seclusion, rites were celebrated which had perhaps the character of a consecration. Little is known about these ceremonies, and their significance is obscure. The boys and girls who went through the ceremonies were termed *poki take* and *poki manu* (bird children). Routledge (194, p. 266) was told that the *take* ceremonies were dropped about 30 years before the arrival of the missionaries and that no living person had attended such a ceremony. The oldest man in the village when Routledge was there stated that the *take* ceremony was intended for adults and that the father performed the rites when the son was born. My information was obtained from Viriamo through Tepano. She said that boys and girls were sent to Motu-nui when they were 13 years of age. They sojourned on the island for three months, living in separate caves. Food was taken to them in canoes, and ornaments (*tahonga*, wooden balls) and special breechcloths of tapa called *hami mama* were sent them by their parents. The children were given red and white ocher (*kia* and *marikuru*) for the painting of their bodies. White bands were painted around the arms and feet, concentric white circles on the back at the level of the waist, and two white rings on the buttocks.

881

[178]

[591]

[302]

386

The ceremony following seclusion was called *te manu mo ta poki* (the bird for the child). I could discover no better explanation of this feast and its benefit than that given by Routledge, which is vague and probably incor-

643 quite possible that the same tapu applied to the other members of the Miru
 262 tribe (194, p. 242). The *mahore*, *kotea*, *pahika*, *teleme*, and *kahi* (tuna) were
 784 the only fish allowed the king. The tapu on tuna fishing during the winter
 months (p. 173) did not apply to the king and a few noblemen. During the
 tapu period expert fishermen went to catch tuna in the king's boat which was
 called *vaka-vaero* and was decorated with cock feathers. All fish caught from
 the *vaka-vaero* were presented to the king, who kept them for his own use
 or, more often, distributed them among the important old men (*tangata-
 honui*). The first *kahi* taken after the lifting of the tapu in summer were
 taken to the king, who tasted a bit and gave the rest to the *tangata-honui*.
 The food for the king was strictly tapu and only the *haka-paapa* could touch it.

DRESS

643 The dress of the king was similar to that of any wealthy man. He wore
 291 a beautiful tapa cloak stained yellow (*nua*) with turmeric and "feather hats
 386 of various descriptions." From his neck, both back and front, hung six
 301 wooden balls (*tahonga*) and six small wooden crescents (*rei-miro*) with
 826 small shell tassels (*rei-pipipi*) dangling from them. The only distinguishing
 physical characteristic of the sons of kings was an alleged growth of down
 under the eyes.

RESIDENCE

644 Nga-ara, the last king who died with full rank, had his headquarters at
 764 Anakena, which is the most pleasant part of the island. This was the beach
 533 chosen by the discoverers of the island for their king, Hotu-matua. There
 Hotu-matua landed and died. From that time on the bones of the kings and
 of the members of the Honga lineage were buried in the ahus which still
 surround the cove. Near them are to be seen the foundations of a school of
 chanters, in front of which people gathered to hear the recitations and chants.
 Modern natives are fond of this cove where hills dominate a long beach
 which slopes gently to the sea and where swimming is pleasant (pl. 1, B).

173 According to a tradition which I was unable to check, each new king went
 644 to live at Ahu-a-kapu, near Tahai on the west coast. Later, when he had
 yielded his authority to his son, he went to ahu Tahai and then to Anakena
 where he spent his last years. Nga-ara was the only king who died in Tahai,
 and his remains were buried in the large ahu there. The young princes were
 raised in a village called Papa-o-pea, near ahu Ohau, not far from Ahu-
 te-peu. The literature on Easter Island contains only one allusion to the kings'
 changes of residence. However, Routledge (194, p. 279) has recorded a
 tradition in which Hotu-matua quarreled with his eldest son, Tuu-ma-heke,
 to whom he ceded his position and then retired to the top of the Rano-kao,
 where he lived on the southern side of the crater, opposite Orongo. Traditions

Métraux—Ethnology of Easter Island

155

cation is based upon minor characteristics of the plants. I collected the following 24 names of supposed taro varieties: 244
192

Taro-vaiki, vaiki-titi, ketu-anga-mea, hore-hore-tapata, tui-boiro, pia nguhu-haha-tea, ngeti-tea-tea, ugaatu, haka-haka, tea-tea, koro-maru, mango, taro-ketu-turi, kape Rapa-nui, taro-ngeti-ururi. The hiva taro (foreign taro) is subdivided into taro-ururi and taro-teatea. The commonest form is the haka-haka.

Arum, *kape (Alocasia macrorrhiza)* is mentioned in the creation chant collected by Thomson (p. 321): "Acridness copulating with Bad Taste produced the Kape." The name of this species, which is akin to taro, was given to me in the list of taro names. It was probably introduced on the island in early time and is still cultivated. 244

YAM

Yams, *uhi (Dioscorea sp.)*, have ceased to be cultivated, though some still grow wild on the inner side of the crater of Rano-kao. The natives seem to have held them in higher esteem in olden times, for all of the travelers of the eighteenth century allude to them as one of the principal staple foods of the natives. Today the islanders think yams tasteless, and during my whole stay I was offered them only once. Martinez (151, p. 37) lists the following 41 yam names: [262]

Pua-rau-oho-uri, pua-rau-oho-tea, pua-tiveka, pua-aruru, pua-rona, pua-tahi, eike, ike-matao-raha, ike-mutu-po, nahe, nahe-matao-toka, nahe-rehe-rehe, rati, rati-uri, rati-tea, rati-a-kurakura, tea-ho-popo, tea-makuna, tea-nuhi, veri-aka-tou, moko-haha-tea, veri-pupuru, rua-papa, tuke ipuakere, tuke taro kura, tupepe-uri, tupepe-tea, moko-iku-teu, papake-tea, apuku eu, kunekune, pa, erere, kukuru toua, mine, papake-uri, papake-kahu-kahu, anaukaho, ratvi, ratvi mangamanga, ratvi pako, ekoka rua ratvi. 244
192

Yams were planted in carefully made mounds of earth. Overgrown yams which become hard are called *kane*. Tubers eaten by worms are said to be *momo*.

TI

The ti (*Cordyline fruticosa*) is mentioned for the first time by Palmer (171, p. 170) in 1868. He writes that the plant "is pretty plentiful, but is put to no other use than for wattling of the grass houses and as javeline shafts." The ti has become extremely rare. I saw only a few plants, growing wild near La Pérouse Bay; there are, or were, specimens in Rano-kao. Charred ti leaves supplied the black powder (*ngarahū*) which was used for tattooing. 244
[262]
[386]
307

SUGAR CANE

Sugar cane, *toa (Saccharum officinarum)*, is first referred to by Roggeveen (186, p. 13), who lists it among the products brought to him in great quantities. The sugar-cane stalks which G. Forster (83, vol. 1, p. 571) noticed near a house "were about nine or ten feet high, even in this parched country, and 244

248 are generally not very extensive and their number and size seem to corroborate Cook's statement (53, vol. 1, p. 291) that the natives had difficulty in getting raw material for their clothes. La Pérouse (130, vol. 1, p. 73) was impressed by the scarcity of the *mahute*: "These trees are very rare, having been destroyed by the droughts. Such as have survived are only three feet high, and these they have been obliged to encompass with walls to secure them from the winds: it is remarkable that the height of these trees never exceeded that of the walls by which they are sheltered."

G. Forster (83, vol. 1, p. 568) describes a mulberry tree plantation: "Being arrived at the shrubbery which we had in view, we found it was nothing but a small plantation of paper mulberry, of which here, as well as at Teheitee, they make their cloth. Its stems were from two to four feet high, and planted in rows, among very large rocks, where the rain had washed a little soil together."

The expedition sent by Cook (53, vol. 1, p. 285) to explore the south coast "saw in several places the Otaheitian cloth plant; but it was poor and weak, and not above two and a half feet high at most."

Today the *mahute* is found only in the interior of the crater of Rano-kao, where, at about the time of La Pérouse (130, vol. 1, p. 81), "the marsh was surrounded by finest plantations of bananas and mulberry trees." They still grow well on the northern slope among big stones.

TURMERIC

249 Turmeric, *pua* (*Curcuma longa*), grows sparsely in the bottom of the crater of Rano-kao. The Spaniards who went round the island in 1770 saw in the plantations "a root which they chew and daub their body and limbs all over with; it is good for yielding a fine yellow dye" (90, p. 123). The natives esteemed both the dye and the perfume of the plant, for the native name means fragrance.

[302]
● 386

ARROWROOT

244 Arrowroot, *pia* (*Tacca pinnatifida*), was described to me by the islanders. According to them, it resembled *pua*, with the sole exception that the *pia* root was white. The rhizomes of *pua* and *pia* are quite unlike. In ancient times it was eaten after it had been baked either upon or in the oven. Arrowroot yielded a dye which was made from the starch by the same method as that used for the *pua*. Knoche (123, p. 120) and Brown (27, p. 39) both identify the plant as the wild arrowroot.

[262]
[386]

The word *pia* appears in an old chant collected by Thomson (215, p. 520), in which are described genealogically the origins of plants and other elements of nature. If Thomson's text were entirely reliable, it would prove beyond any doubt that arrowroot was known to Easter Islanders before contact with

vol. 1, pp. 561-563). The net was perhaps identical with the "tassels" that Palmer (171, p. 171) mentions as hanging at each end of the hair belt. 291

Cook (53, vol. 1, p. 291) describes the perineal band as "a slip of cloth betwixt their legs, each end of which is fastened to a cord or belt they wear round the waist." His statement is corroborated by Eyraud (81, vol. 38, p. 56) who refers to the perineal band as "a band of paper mulberry or other plant fastened to a string of human hair wrapped round the waist." According to Zumbohm (230, vol. 5, p. 664) the belt formed the common clothing of men and women.

The ordinary *maro*, made of one piece of bark cloth, is recorded only for recent time. A young man sketched by Loti in 1872 has a one-piece *maro* around the waist (fig. 33, b). Geiseler (87, p. 29), who visited the island when the use of European clothes was general, defines the Easter Island *maro* as a narrow band of tapa wrapped round the waist "exactly as on the Marquesas." In its simplest form it was sufficient to cover the genitals. Some *maro* were stained with turmeric (15, vol. 1, p. 53). My informant termed *maro* which were tightly bound *hami huki*, and those which were loosely tied and did not compress the penis, *hami toe*. He insisted that the end hung down in front. The piece of cloth passing between the legs is represented on several wooden images by a raised flange extending downward from the belt. [386]

Both the typical Polynesian *maro* and the perineal band were probably in use, though the combination belt and band was apparently the most common for it is the only one described for the period when the old culture was unimpaired. The ordinary *maro* requiring a long strip of tapa was perhaps reserved for the wealthy or for festive occasions.

CLOTHING FOR WOMEN

Women are said to have worn some sort of covering (*hami*) over the genitals, the simplest one consisting of a belt and a bunch of grass. Beechey (15, vol. 1, p. 42) describes the clothing of one of the "naiades" swimming around the boats as a "small triangular *maro*, made of grass and rushes." The women who went aboard the *Venus* in 1838 were naked but for a belt and a bunch of grass hanging from a second string under the belt. Both times this rudimentary garment was recorded it was imposed by circumstances, for the women could not have swum in tapa clothes. *Hami* are worn during the performance of tasks which might damage the waist cloth—for instance the beating of tapa or fishing. If the *hami* was worn constantly, it was covered at times by a short skirt or waist cloth.

The waist cloth (*maro*; *paru*, Tahitian ?) was essentially a feminine garment. Roggeveen (186, p. 17) observes that three women wore a garment "reaching from the waist down below their knees," and this statement is confirmed by later visitors. Delano (5, p. 356), looking at the people from his

291 ship, recognized the women by their skirts. Women's waist cloths are represented as long in the drawings of La Pérouse and Choris. The waist cloth may sometimes have passed between the legs and become a *maro*. Poor women substituted mats for tapa, for Palmer (168, p. 280) mentions as a woman's garment "a petticoat of grass matting, which reached to the ankles."

A tale alludes to a *taura-renga*, "a belt stained with turmeric" that is removed before a woman beats and soaks tapa cloth. The stone image in the British Museum is said to have been adorned by such a belt; supposedly a rite in which this belt played a part was performed in the presence of the statue. Brown's statement to this effect (27, p. 112) was denied by the very informant who was alleged to have told it to him.

CLOAKS

The most conspicuous native garments, worn by both men and women, were the large painted robes (*kahu*, *nua*) that were thrown over the shoulders and covered the back. These cloaks, made of small sheets of tapa sewn together, were tied in front of the neck or over the right shoulder with a knot or a string (145, p. 66; 130, pl. 11). Sometimes wearers joined "the edges of the cloak by holding them together in their hands and thus draped themselves according to their taste and the length of the cloth" (230, vol. 5, p. 664; see also 49, pl. 11, fig. 2).

291 Robes were stained yellow or orange with turmeric. The ones on which
 386 the dye was spread by spitting the turmeric were called *kahu roroi*. Rog-
 geveen (186, p. 13), who erroneously supposed these colors to be mineral, remarks that the dye was not fast "for when felt about and handled one finds the colour comes off on one's fingers, not only after touching new articles but also from old and worn ones." The painted border of a *nua* was called *pakipaki*. Some cloaks were particularly famous for their quality and the beauty of their stain. Tradition has it that when Tuu-ko-ihu coveted such a robe, which was worn by a warrior, he succeeded in getting it through magic.

291 Cloaks varied in length according to the status of the individual; those of
 554 chiefs fell down to the knees. However, cloaks were more commonly worn
 556 by women than by men, for whom they generally expressed wealth. Ancient clothing had already been discarded when Geiseler (87, p. 29) was told that the making of these robes required so much work that they were extremely valuable and that only the chiefs and kings could afford to wear them. Though this tradition is exaggerated and probably refers only to the large and beautiful cloaks, it explains why the use of this garment was not general. The best
 291 tapa robe in existence is kept in the Peabody Museum at Cambridge (64850). This specimen, 1.69 by 1.21 cm., is formed of three layers of tapa sheets sewn

301 The wooden crescents or *rei-miro* are without any parallel in Polynesia.
 71 Large breast ornaments of quite different material and shape were worn in Tahiti and in the Marquesas (142, pl. 78). Perhaps the *rei-miro* are genetically related to the pearl-shell breast pendants widely spread in Polynesia. The superficial resemblance to the big, crescentic shells of the Solomon Islanders does not imply a connection between Easter Island and Melanesia.

The wooden balls (*tahonga*) are paraphernalia peculiar to Easter Island. The value given to wood on this barren island has favored the invention and development of a great many wooden ornaments unknown in other regions of Polynesia.

BODY PAINTING

302 Until very recent times men and women smeared their faces and bodies
 386 with red, yellow, white, and dark dyes. The red dye (*kiea*) is a red-brown,
 412 weathered and mineralized tuff which is found in several places on the island,
 especially on the western slope of Poike Peninsula. *Kiea* was pulverized in a small stone mortar. Whole specimens or fragments of these mortars have
 [172] been picked up in ancient settlements, with traces of red ochre in the hollow.

412 The bowl is made of an oval, waterworn stone which has been slightly abraded, but the general form is more or less conical. The cavity is shallow in proportion to the volume of the bowl. In the large bowls the hollow has been carefully ground while the outside is either slightly ground, pecked, or rough. The rim has also been carefully ground and made even. To judge from the fragments, some of these mortars were of beautiful workmanship; the interior is not only smooth and regular, but the bowls are almost perfect hemispheres. In the Bishop Museum collection, besides one whole stone bowl, there are fragments of nine others, of which one is almost entire (B3501, 5960). The largest fragment in the collection is 165 mm. long and the smallest 88 mm.

386 Another earth, probably unoxidized tuff, gives a chalk-white color (*mari-kuru*). To extract this earth the natives dug holes or pits. One of these mines was seen by the Spaniards under Gonzalez (90, p. 122) near Vinapu where there was a cave "with furrows in it of various tints, from which the natives gave us to understand by signs they obtained the pigments with which they paint themselves." Geiseler (87, p. 15) mentions a deep hole on the west slope of Rano-kao, out of which the natives dug a yellow pigment. Charred ti leaves mixed with sugar-cane juice produced a beautiful black dye (*ngarahu*). Yellow or orange dye was obtained from turmeric.

[773] Though *pua* is the Easter Island name for *Curcuma longa*, the general Polynesian term *renga* has been preserved in the name of the two birds *Manu-keukeu-renga* who taught the natives how to prepare dye from turmeric root. *Renga* means also "something nice." According to the legend of the origin of the *renga* it was prepared in a special long house and the smell of the turmeric is still celebrated in legends (p. 369). Turmeric was uprooted (*keri*) with a pointed stick, then carefully washed (*tata maitahi*) and grated (*oro*) on a rasp (*tama*) made of fine *toro-miro* or *hau* sticks. The natives compared this rasp to a grill or a mat. The grated turmeric fell into a stone basin (*taheta*),

Metraux—Ethnology of Easter Island

237

and was then put into a piece of tapa and wrung (*hahakihī* or *tatu*). The liquid and starch (*pu*) were strained (*tohe*) into a calabash (*hi roto hi te ipu*), where the starch settled to the bottom. The water was decanted or left to evaporate. All my informants agreed that the latter process consisted in leaving the starch in the air to dry (*he tauaki mo hahapapakapa*). Probably the *ranga* was cooked in special containers as on Mangareva and Samoa. The yellow powder which was obtained after this long preparation was mixed with sugar-cane juice and rubbed on the body. The sugar-cane juice (*pus oua*) used as an adhesive came from dry stalks peeled with an obsidian knife and pounded between two stones (*tingitangi*). This sticky substance was mixed with both turmeric and *ngoraku* (charred ti leaves).

386

G. Forster (83, vol. 1, p. 564) writes on the application of dye to the body: "The women were seldom satisfied with their natural brown colour, but painted the whole face with a reddish brown ruddle, over which they laid on the bright orange of the turmeric root; or ornamented themselves with elegant streaks of white shell-lime." Beechey (15, vol. 1, p. 48) describes the painting of the natives as follows: "Some [men] had their faces painted black, some red, others black and white, or red and white, in the ludicrous manner practised by our clown, and two demon-like monsters were painted entirely black." According to Eyraud (81, vol. 38, p. 56) the women used only red colors, whereas the men smeared themselves with any kind of dye. Some idea of the face painting of the natives can be gained from a tapa image in the Peabody Museum (fig. 30).

302

532

302

The head of the image is banded from the top of the skull to the mouth, by eight broad strips of black, white, and orange. The mouth region is stained in orange (turmeric). The black bands could represent tattooing but they are darker than the actual tattooed surfaces and combine with the white and orange stripes that undoubtedly represent painting. This image may not be the exact model of a painted and tattooed man, for there is no indication of hair; the painted stripes could have been arranged in this fashion only if the individual had been carefully shaven.

For dyeing cloth the dry starchy turmeric was diluted with water and applied to the cloth with a brush made of feathers (*huruhuru moa*). A very simple method of dyeing consisted in chewing the turmeric and spitting the dyed saliva on the cloth. The sheets stained in this manner were called *pus roiroi*. The cloth made now for trade is decorated with fanciful designs drawn with a piece of turmeric moistened in water.

386

287

TATTOOING

IMPLEMENTS

The art of tattooing (*ta*) was abandoned shortly after the arrival of the missionaries. It was practiced by experts (*maori* or *takona*) whose work was supervised by the king. Their implements were a tattooing comb (fig. 32, a), a wooden mallet, and a calabash or box containing dark pigment.

304

413

Easter Island tattooing combs (*uhi*) are preserved in the Museum für Völkerkunde, Berlin (VI.4921) and in the Museum für Völkerkunde, Vienna (22830-22834). The

413

413 combs are made of bird bones with the convex surface at the front. The length varies between 75 mm. and 90 mm. and the maximum width between 7 and 8 mm. The comb tapers toward the rounded butt or is slightly constricted near the top to facilitate lashing to the handle (fig. 32, a). The distal end has five to seven teeth.

[304] To puncture the skin, the operator struck on the tattooing comb with a wooden mallet (*miro-pua-uhi*). A mallet in the Museum für Völkerkunde, Berlin (VI.4921b), is a plain stick of *hau* 420 mm. long.

● 386 The pigment (*ngarahu* or *here*) was prepared from charred ti leaves mixed with *poporo* (*Solanum nigrum*) juice. It was kept in a little wooden box or wrapped in a piece of tapa (87, p. 51).

302
304
532



FIGURE 30.—Image made of bulrushes tied together with fiber bands (paper mulberry bast ?) and covered completely with tapa painted to represent body painting and tattooing (Peabody Mus., Cambridge, 53543): a, front; b, back; c, side; white, black, and orange colors; eyes made of circles covered with tapa and sewn onto head covering; ears of folded tapa sewn to temples, teeth of tapa sewn to gums; fingers and toes made of wood splinters; sewing of tapa with *hau* strings hardly visible; total height 39 cm.

DESIGNS

Sources of Information

304 There are only two tattooed persons still living on Easter Island: old Viriamo, Tepano's mother and Ana Eva Hei, the wife of Atamu Te Kena, one of the last "kings" of Easter Island. Viriamo has tights entirely of blue. Ana Eva Hei has two parallel stripes crossing her forehead from one ear to the other and the inner edge of the ear tattooed (134, p. 256). The design on her lower jaw is composed of a triangular figure which meets an oval design, together forming an open angle. Her hands are covered with

TO EASTER ISLAND.

After the astonishment and terror of the natives were somewhat allayed, on their seeing that our hostilities were not persisted in, they were given to know by signs that the victims had threatened to make an assault upon us by stone-throwing, and the inhabitants, who had been just in front of us all the time, approached our leaders again; in particular one who seemed to be in authority over the other headmen, for, giving a general direction that everything they had should be fetched and laid before us, including fruit, root crops, and poultry, the order was promptly obeyed with reverence, and bowing by those round about, as the event proved; for in a little while they brought a great abundance of sugar-cane, fowls, yams¹, and bananas; but we gave them to understand through signs that we desired nothing, excepting only the fowls, which were about sixty in number, and thirty bunches of bananas, for which we paid them ample value in striped linen, with which they appeared to be well pleased and satisfied. By the time we had fully investigated things, and especially their cloth stuffs and the dyes of them, and also the supposed silver plates and mother-of-pearl, it was found that they were made up of pieces patched together; that is, that the wraps worn on their bodies were composed of some field-product, sewn three or four ply in thickness, yet neat and trim, which material (as called in the West Indies) is a sort of *Piet*: further, that the soil of the country (as we saw in several places) was red, and yellowish, into the which when mixed with water they dip their garments and afterwards let them dry, which shows that their dye is not fast, for when felt about and handled one finds the colour come off on one's fingers, not only after touching new articles but also from old and worn ones. The plates imagined to be of silver were made out of the root of some

¹ *Ubasworteln*, a coined hybrid word; from the Malay *ubi*, a yam, and the Dutch *wortel*, a root.

TO EASTER ISLAND.

123

When we sat down to eat we noticed that they all withdrew, and that only one remained, as if to watch; I ordered my servant to give this one a little cooked rice and salt pork, all of which he ate and found much to his taste. When we had finished dinner we betook ourselves for a stroll on the island: our people were again warned to do no injury to the natives nor to their plantations. When we had walked up the slope of the beach we found all those whom we had previously seen, and we passed over in a body without saying anything to them until they, putting aside their shyness, came close up to our people and conducted us to see a long dwelling-house which was about a quarter of a league off. This house was 27 paces in length, $2\frac{1}{2}$ *varas* high at the centre, and $1\frac{1}{2}$ *varas* at the ends, more or less; and at the middle part was a doorway 1 *vara* in height. It was framed on some six poles of 4 *varas* long, and a span¹ in thickness. After having shown us this sumptuous edifice, they began to sing and to dance by way of paying us a compliment and being very happy at seeing us. We walked about two leagues, and at that distance (throughout which many islanders accompanied us) we saw a plantain garden which stretched about a quarter of a league in extent, and was about half that distance in breadth. There were other small plantain gardens, and several plantations and fields of sugar-cane, sweet potatoes, taro, yams, white gourds, and plants like those whose leaves are employed at the Callao for making mats. We saw a root which they chew and daub their bodies and limbs all over with: it is good for yielding a very fine yellow dye². At dusk we made back to our launches to stay the night, without our peaceful relations with the natives having been

¹ Un '*sema*,' i.e. *jeme*, the distance from the tip of the thumb to the tip of the forefinger.

² No doubt this refers to turmeric—a common plant in most Pacific islands.

A VOYAGE ROUND THE WORLD.

563

the landing-place from the mountainous swell that tumbled
 in upon the shore. About a hundred, or a hundred and
 fifty natives were assembled on the spot where we landed,
 almost all of them naked, some having only a belt round
 the middle, from whence a small bit of cloth, six or eight
 inches long, or a little net, hung down before. A very
 few of them had a cloak which reached to the knees, made
 of cloth, resembling that of Taheitee in the texture, and
 stitched or quilted with thread to make it the more lasting.
 Most of these cloaks were painted yellow with the turmeric-
 root. The people did not make the least unfriendly motion
 at our landing, but expressed a prodigious dread of our
 fire-arms, of which they seemed to know the deadly effects.
 We saw but few arms among them; some however had
 lances or spears, made of thin ill-shapen sticks, and pointed
 with a sharp triangular piece of a black glassy lava (*pumex
 vitreus*, Linn.) commonly called Iceland agate. One of them
 had a fighting club, made of a thick piece of wood about
 three feet long, carved at one extremity; and a few others
 had short wooden clubs, exactly resembling some of the
 New Zealand patoo-patoos, which are made of bone. We
 observed some who had European hats and caps, chequered
 cotton handkerchiefs, and ragged jackets of blue woollen-
 cloth, which were so many indubitable testimonies of the
 visit which the Spaniards had made to this island in 1770.
 The general appearance of the natives seemed to argue a

1774
MARCH.175^x

[192]

[386]

175^x

411

[171]

175^x

A VOYAGE ROUND THE WORLD.

564 X175 The general appearance of the natives seemed to argue a
 1774 MARCH 12 1/2 great sterility of the country. They were inferior in stature
 to the natives of the Society and Friendly Isles, and to those
 of New Zealand, there being not a single person amongst
 them, who might be reckoned tall. Their body was like-
 wise lean, and their face thinner than that of any people
 we had hitherto seen in the South Sea. Their want of
 cloathing, and a great eagerness to obtain our goods with-
 out offering any thing in return, seemed altogether to be
 sufficient marks of poverty. They were all prodigiously
 [304] punctured on every part of the body, the face in particular,
 and their women, who were very small and slender limbed,
 had likewise punctures on the face, which resembled the
 patches sometimes worn by our ladies. The number of
 X175 women in the croud did not exceed ten or twelve; they were
 302 seldom satisfied with their natural clear brown colour, but
 386 painted the whole face with a reddish brown ruddle, over
 which they laid on the bright orange of the turmeric-root;
 or ornamented themselves with elegant streaks of white
 shell-lime. The art of painting is therefore not confined
 to those ladies who have the happiness to imitate French
 X175 fashions. The women were all dressed in pieces of cloth,
 291 which appeared scanty when compared to the Tahitian
 dresses. Both sexes had thin, but not savage features,
 X175 though the little shelter which their barren country offers
 142 against the sun-beams, had contracted their brows some-
 times, and drawn the muscles of the face up towards the
 eye.

368

A VOYAGE ROUND THE WORLD.

1776
MARCH.

X175

532

pillar which appeared above ground. We did not observe that the natives paid any worship to these pillars, yet they seemed to hold them in some kind of veneration, as they sometimes expressed a dislike when we walked over the paved area or pedestals, or examined the stones of which it consisted.

X75

[487]

A few of the natives accompanied us farther on into the country, where we had seen some bushes at a distance, which we hoped would afford us something new. Our road was intolerably rugged, over heaps of volcanic stones, which rolled away under our feet, and against which we continually hurt ourselves. The natives, who were accustomed to

[481]

[136]

X75

248

this desolate ground, skipped nimbly from stone to stone without the least difficulty. In our way we saw several black rats running about, which it seems are common to every island in the South Sea. Being arrived at the shrubbery which we had in view, we found it was nothing but a small plantation of the paper mulberry, of which here, as well as at Tahitee, they make their cloth. Its stems were from two to four feet high, and planted in rows, among very large rocks, where the rains had washed a little soil

X75

824

● [386]

together. In the neighbourhood of these we saw some bushes of the *bibiscus populneus*, Linn. which is common also in the Society Isles, where it is one of the numerous plants made use of to dye yellow; and likewise a *mimosa*, which is the only shrub that affords the natives sticks for their

593 of injuries inflicted by her husband in a moment of blind rage over some
586 grievance, fancied or real. In this connection it may be mentioned that
subsequently this same woman went to nurse Pakomeo, previously men-
tioned, who was ill at the time. Upon the recovery, so well pleased
were they with each other that she abandoned her cruel spouse, remained
with Pakomeo, was living with him as his wife at the time of our visit,
and the arrangement seemed mutually satisfactory.

304 The custom of tattooing has fallen off within the last few years and is
[178] now rarely or never practiced. It is only among the adults, more espe-
cially among the older people, that good examples may be found. Unless
the inhabitants of other islands, where a standard pattern is adhered
to, the Rapa Nui seem to have affected no uniform fashion nor limited
themselves to any particular style. The custom obtained alike among
the male and female members of the community. Generally speaking,
the ornamentation was as follows: A narrow band around the upper
part of the forehead, at the edge of the roots of the hair, with little
balls, each joined to the band by a stem, pendant from it, the whole
simulating a coronet; a line around the outer free edge, the helix, and
lobe of the ear; a line around the edge of the lips; the neck in its
entire circumference, either in straight lines, vertical or oblique, or with
the lines wavy; three radiating exclamation marks beneath each ear,
common among women at the present day; a girdle about the waist,
in broad bands, with an attempt at lace work, or fringe, from which rise
heavy lines, at the ends of which, toward the axillae, are fanciful figures
resembling faces, with a larger face in the middle of the back; fine lines
down the thighs anteriorly; heavy, undulating bands posteriorly, run-
ning over the buttocks toward the waist; wavy or straight perpendicular
lines, terminating in points, around the legs, and elsewhere.

386 The material used in tattooing is made of the soot obtained by burning
824 a plant with a leaf similar to our Indian corn, and called by the natives
it, moistened with the expressed juice of a berry similar to our poke-
berry, and called *poporo*. Pieces of bone, finished like a fine-toothed
comb, or fish bones made fast to a short stick, are used to prick the skin
by holding in contact with the surface and striking it a brisk blow.

291 Before the advent of the missionaries the Rapa Nui possessed scant
[386] wardrobes. They made a coarse cloth woven of the fibers of the inner
bark of the *mahuti*, Chinese paper mulberry, or of the *burau*, another
fibrous tree, which they wore about the shoulders and loins. This cloth
[714] was also used, in the manner of a shield, as a protection in battle against
[411] the enemy's spears, which latter was, with the exception of the war club,
[287] their principal weapon, the head being made of obsidian, numbers of
which may be found on the island. They also made *shapu*, or *tapa*, as
do the natives of other islands, by beating out the bark and wearing
the same as a breechcloth. With the coming of the missionaries civi-
lized clothing was introduced and is now generally worn, comprising coat,
291 shirt and trousers, among the men, and a loose gown of cotton mate-
177

304 "paré-pu," which the old mariners describe as "fearsome
 532 monstrosities" (fig. 88).¹ Various old persons said that they
 remembered seeing men with a pattern on the back similar to the
 rings and girdle of the images. It seems, however, doubtful
 whether the image design merely represented tattoo, in view of
 the fact that it was raised, not incised, and in any case this would
 only put the search for its prototype a stage further back.
 The fact, however, remains that those particular marks were
 still being perpetuated, and form a link connecting the present
 with the past. Beechey, in 1825, tells us the women were so
 tattooed as to look as if they wore breeches. In addition to this
 kind of decoration, the islanders adorned themselves with various
 colours: white and red were obtained from mineral products
 found in certain places; yellow from a plant known as "pua,"²
 and black from ashes of sugar-cane. They had a distinct feeling
 for art. Some of the paintings found in caves and houses are
 obviously recent, and it is a frequent answer to questions as to
 the why and wherefore of things, that they were to make some
 object "look nice."

304 It will be remembered that not only have the images long ears,
 but that all the early voyagers speak of them as general among
 the inhabitants. It was therefore somewhat surprising to find
 that no such thing was known as a man whose ears had been
 perforated, though with the women the custom went on till the
 introduction of Christianity, and two or three females with the
 lobe dilated in this manner still survived (fig. 90). At last one
 old leper recalled that the father of his foster-father had long
 ears, and on asking as a child for the reason, he had received the
 illuminating reply that "the old people had them like that."
 He also mentioned one or two others with similar ears, and this
 was subsequently confirmed by other authorities. It will be
 seen that the custom, as far as men were concerned, of dilating
 the lobe of the ear, must have been abandoned at the end of the
 eighteenth century, or just about the time of the visits of the
 [177] Spanish, English, and French Expeditions. That this was cause
 and effect, and that they imitated the appearance of the foreign
 sailors, seems more than a guess; it will appear from other

¹ *Voyage of Gonzalez*, p. 90.

² One of the Scitamineæ—further determination awaits the blooming of
 plants brought back to Kew.